

Spring 4-21-2007

The French Connection

Lehigh University Music Department

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Lehigh University Music Department

Baker Hall Zoellner Arts Center

2006-2007 season

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4-20-21-07



Lehigh University Music Department
presents

**Lehigh University
Philharmonic Orchestra**

***The French
Connection***

Jung-Ho Pak, guest conductor

Friday & Saturday, April 20 & 21, 2007
8 pm Baker Hall
Zoellner Arts Center

*ZeeK! event supported by Creative Kids Club, Highmark Blue Shield,
Just Born, Inc., and Offset Impressions, Inc.*

*This concert is supported in part by
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PROGRAM

Prélude à l'après-midi d'un faune

Claude Achille Debussy
(1862-1918)

Concerto in C Major for Violin

F. Joseph Haydn
(1732-1809)

Justin Sirrinc, *violin*

Tzigane

Maurice Ravel
(1875-1937)

Emily Orenstein, *violin*

INTERMISSION

Firebird Suite (1919 version)

Igor Stravinsky
(1882-1971)

Introduction

Variation de l'oiseau de feu

Ronde des princesses

Danse infernale du roi Kastchei

Berceuse

Final

ABOUT THE ARTISTS



Guest conductor Jung-Ho Pak (pronounced with a hard J as in "jungle") is described by the New York Times as a conductor who "radiates enthusiasm" and by the Los Angeles Times as "a real grabber". For the 2007-08 season, Mr. Pak begins his tenure as Artistic Director and Conductor of

the Cape Cod Symphony Orchestra (capesymphony.org). The Cape Cod Symphony Orchestra is one of the largest orchestras in Massachusetts (second only the Boston Symphony Orchestra) and is celebrating its 50th anniversary next year.

Mr. Pak is also Artistic Director and Conductor of the San Diego Chamber Orchestra's 2006-7 Season (sdco.org) and Music Director of the New Haven Symphony Orchestra (newhavensymphony.org), one of the largest and historic orchestras in the New England region. After this final season, Mr. Pak will be named its Music Director Emeritus. In 2003, he was appointed Music Director of the World Youth Symphony Orchestra and Director of Orchestras at the Interlochen Center for the Arts. The WYSO is the oldest and most well known orchestras of its kind, as well as an international ambassador for the arts and peace. Previously as Music Director of the new San Diego Symphony Orchestra (1997-2002), Mr. Pak led that orchestra from bankruptcy to a nationally recognized artistic and financial success, and was known for his community involvement and innovative programming. He has served as Music Director with two prominent music conservatories: the University of Southern California (USC) Symphony and the San Francisco Conservatory of Music. He has also served as Principal Conductor of the Emmy-nominated Disney Young Musicians Symphony Orchestra for eight years and as Music Director of the International Chamber Orchestra, NEXT Chamber Orchestra, Colburn Chamber Orchestra, and Diablo Ballet. Guest conducting has taken him to Europe, the Soviet Union, South America and Asia. Mr. Pak is also a frequent speaker on television and radio about the relevance of art in society and the importance of music in education.

2007 CONCERTO COMPETITION WINNERS

Violinist Justin Sirrine is a freshman at Lehigh University. Originally from South Windsor, CT, he began playing violin at age eight through his elementary school's string program. He has studied with Andrea Martinson, Mickey Reisman, and most recently, Timothy Schwartz. He has participated in many musical ensembles through the Community Division at the University of Hartford's HARTT School of Music. Most recently, he was a member of the Connecticut Youth Symphony, the Community Division's premiere student ensemble. He has also performed with the Connecticut Eastern Regional orchestra from 2004-2006. He was a member of his high school chamber orchestra for four years, serving as concertmaster during his last two. In 2006, he was nominated to receive the Connecticut Association of Schools Outstanding Performing Arts Award. Justin has attended the Music Mountain Chamber Music Festival from 2002-2006, a week-long summer music festival located in Falls Village, CT. It consists of around 20 advanced student chamber musicians from the Connecticut and Massachusetts area, where he studied chamber music with Jennifer Combs, Andrzej Anweiler, and Barbara Wiggin. He has also studied chamber music at Lehigh University with Diane Monroe. At Lehigh, he plans to pursue a major in Materials Science and Engineering as well as a minor in Music.

Violinist Emily Orenstein, a native of Stroudsburg, PA is a freshman at Lehigh University. She began studying violin with Stroudsburg's string orchestra program at age ten. Since then, she has participated in many programs throughout Monroe County and the Lehigh Valley. She has studied violin with Helen Schatkowski Martin, Grigory Kalinovsky, and currently with Timothy Schwarz. Emily has also studied chamber music under the direction of Helen Schatkowski Martin, Timothy Ying, Timothy Schwarz, and Diane Monroe. She has performed with the Pocono Youth Orchestra, the PMEA All-State Orchestra, and the Easton Arts String Ensemble. At NFMC festivals, she has received numerous superior ratings both at East Stroudsburg University and at Lafayette College. Emily has been a winner of a Monroe County Youth in Music Excellence Award, and has been recognized by the Music Study Club of the Stroudsburgs. In 2005, she was accepted into the Pennsylvania Governor's School for the Arts, but opted to attend the Bowdoin International Music Festival in Brunswick, Maine. In the summer of 2006 she attended the Blue Mountain Music Festival on a Khazrai Memorial Scholarship. Having always enjoyed working with children, Emily has volunteered with the Big Brothers and Sisters of the Bridge, and she currently runs a studio of nine violin students at Nazareth Music Center. At Lehigh University, Emily plans to pursue Bachelor's of Arts degrees in Music (performance) and Psychology, in combination with the school's five year Master's of Education program.

PERSONNEL

Lehigh University Orchestra

Jung-Ho Pak, *guest conductor*

Timothy Schwarz, *interim conductor*

Violin I

Peter Lancot,
co-Concertmaster
Emily Orenstein+,
co-Concertmaster
Andrew Kifuthu
David Kurtz
Antonis Panyotatos
David Cook
Andrew Crape
Justin Sirrine
Christine Hofmeister*
Karen Ambrose
Kathy Stehly
Bevin Milavsky

Violin II

Joseph Siefers
Leah Augstroze
Chris Jose
Ja-Hwang Song
Jacquelyn Lanson
David Kerr
Chris Adamski+
Elizabeth Johnston
Douglas Pfeil
Susan Vitez
Herman Neid*
Sunny Mrthy

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Sharon Olsher#
Alexander Bruner
Rebecca Reynolds
Ethan La Vine
Dan Ingram

Cello

Asher Christl
Ian Taylor
Cara Bastoni
Sarah Markham
Kelly Preston
Chris Tibaldi

Bass

Drake Chan
Steve Wright
John Gaffney#

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Rebecca Merola
Megan Connelly
Soo Hooi Oh
Ashley Steen

Oboe

Sara Lupson
Rachael Stapleton#
David B. Diggs*

Clarinet

Ashley Rittenhouse^
Kimberly Leidy
Alice Kodama
Sara Wallace^
Amy Vanden Broek

Bassoon

Jeffrey Abel
Sarah Nearhood

Horn

Paul Rosenberg*
Maggie Berndt
Kelly Jackson
Tanya Wulf
Christopher Mandeem^
Mark Savino

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Katie Wedinger
Ed Bastelli

Trombone

Charles Butterhof
Jarred Antonacci#
John Linkert#

Tuba

Michael Giangreco+

Timpani

Jesse Krinsky

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Jeffrey Karper
Daniel Cromartie
Chris Whitcombe

Piano/Celesta

Donia Jarrar

Harp

Andrea Wittchen*
Samantha Wittchen#

PROGRAM NOTES

Prelude à l'après-midi d'un faune (Prelude to "The Afternoon of a Faun")

Claude Debussy had humble beginnings. Though his father intended that he become a sailor, fortunately his extended family sent him to the Paris Conservatoire at age 10. This was the first school that he ever attended. Once there, he shifted his focus from piano to composing. Before he won the coveted Prix de Rome for composition in 1884, he had already composed dozens of melodies, songs, piano pieces, and a symphony. But his 1887 return from Rome to Paris ushered in a new direction in his writing, a synthesis of his unique ideas and the flourishing Parisian trends of the day.

Stéphane Mallarmé (1842-1898), André Gide, and Paul Valéry were at the core of the Symbolists, a group of Parisian poets who parted with traditional forms of meter. Their philosophy largely began the Decadent movement (primarily in literature) in the 1890's. Mallarmé's "A Throw of the Dice Will Never Abolish Chance" was one of several works notable for his designing the words in a visual shape on the page.

Mallarmé is perhaps best remembered for the sensuousness, allusion, and eroticism of his 1865 poem "The Afternoon of a Faun." Debussy met the outspoken Mallarmé in 1890. The composer began attending the poet's Tuesday Night Salons, where artists talked art and, no doubt, drank. Soon after, impresario Serge Diaghilev and the famed dancer Vaslav Nijinsky asked Debussy to create a mood piece for Mallarmé's poem. Debussy wrote the piece slowly between 1891 and 1894. It instantly became one of his best-loved works. Though the original trio never realized their ballet project, Nijinsky choreographed the piece some years later. His choreography, though lurid, is highly stylized and geometricized, in an allusion to Greek pottery design.

In the "Prelude to 'The Afternoon of a Faun,'" Debussy creates an atmosphere of sound reflecting the poem's sensuous qualities and keenly illuminates his own break with formal structure. While melody is integral to the piece, Debussy does not structure it around melodies and architectural form. Rather, he uses as his keystone the aural quality of the opening note—C#, with an evocative, shifting kaleidoscope of specific sonorities, to create movement—and a fluid structure. Allusions to the poem inform the sonorities and colors, such as the famous breeze-wafting flute theme with which the piece opens: "That here I was cutting the hollow reeds tamed/By talent, when on the dull gold of the distant/Verdures dedicating their vines to the springs,/There waves an animal whiteness at rest:/And that to the prelude where the pipes first stir/This flight of swans, no! Naiads, flies/ Or plunges..." [Roger Fry]

The music ingeniously evokes a dream state of being held captive by utter beauty and sensuality. The harmonies seem to float. Rarely does Debussy write a direct musical cadence. Instead, he molds a soundscape intuited by the senses, reacting, allowing memories and half-memories to emerge from deep inside the listener.

— program notes © 2004 Max Derrickson

Haydn: Violin Concerto in C Major

Franz Joseph Haydn (1732 – 1809) was one of the most prominent composers of the Classical period, and is called by some the “Father of the Symphony” and “Father of the String Quartet”. A life-long resident of Austria, Haydn spent most of his career as a court musician for the wealthy Eszterházy family on their remote estate. Isolated from other composers and trends in music until the later part of his long life, he was, as he put it, “forced to become original”. Haydn’s brilliant C major violin concerto, like his other concerti only relatively recently rediscovered, was composed for the well-known Italian violinist Luigi Tommasini, who was concertmaster of the Esterházy orchestra. The concerto was composed sometime during the 1760s. The exact date of composition is unknown, due to the fact that the piece was unheard of for some time, and was passed down through only eight manuscripts. The opening movement is energetic and regal, as one would expect from its C major tonality, with virtuoso writing more in the Italian tradition than the northern one. The solo part has wide melodic leaps, long strings of harmonic sequences, and frequent appreciation. This movement is written in sonata form, beginning with full-sounding double stops and has frequent contrasts between lyrical passages and much more rigid dotted sixteenth/thirty-second rhythms.

-Justin Sirrine

Ravel: Tzigane

Maurice Ravel, a composer of the Impressionist period was born in 1875 in Ciboure, France. Spending most of his life in Paris, Ravel was influenced by other composers including George Gershwin, Gabriel Faure’ and Claude Debussy. Having always been intrigued by Hungarian culture, Ravel was inspired to write Tzigane by his meeting with the well known Hungarian violinist Jelly D’Aranyi. For hours, she seductively played gypsy themes at his request. It was said that he was “enchanted by her and her music.” Ravel soon after composed the work and dedicated to her, completing it only a few days before its scheduled 1924 premiere. Originally written for violin and piano, Ravel arranged it for violin and orchestra later that year.

Tzigane is broken up into two main sections. The first section is a sensual unaccompanied violin cadenza which reflects a gypsy’s intense feelings of fury, sorrow, passion, nostalgia, and longing. As the harp enters at the conclusion of the dramatic violin cadenza, a whimsical transition leads us into the Hungarian countryside where the gypsies frolic and engage in traditional festivities. It is here that Ravel writes numerous variations on two basic gypsy themes.

Various technical feats test the agility and coordination of the performer. Some distinctive challenges include high-position work on the G string, octaves, multiple stops, harmonics, and fiery left-hand pizzicato throughout. Tzigane conveys the romantic expression found in the violin music of Sarasate, while incorporating traditional Hungarian themes found in some of the works of Brahms and Liszt. While the violin solo is bizarre and diabolic at times, the accompaniment ultimately helps it to retain an element of classic French elegance.

-Emily Orenstein

Suite from *The Firebird* (1919 version)

In the summer of 1909 the ballet impresario Serge Diaghilev telegraphed Igor Stravinsky in St. Petersburg with a commission for an original ballet score, based on a scenario by choreographer Michael Fokine. Stravinsky had already had some moderate success in Russia with works that were nationalistic in character. However, the commission for *Firebird* was a “big break” for the young composer—a chance to work with some of Europe’s premier creative artists. Diaghilev’s Ballet Russe, based in Paris, was probably the finest ballet company in the world at that time, bringing together dancers, musicians, and choreographers of the highest quality. Reminiscing about this commission some fifty years later, Stravinsky recalled how unsure he was about his ability to fulfill it. However, as he remembered: “...Diaghilev the diplomat arranged all. He came to see me one day, with Fokine, Nijinsky [the company’s lead dancer], Bakst, and Benois [the set designers], and when the five of them proclaimed their belief in my talent, I began to believe too and accepted...”

Their faith was well rewarded. When it was first performed in Paris on June 25, 1910, the ballet *Firebird* was an enormous success, and it launched Stravinsky on an international career. Perhaps the most important outcome of his move to Paris—then the musical capital of Europe—and new-found fame was the opportunity to meet the most adventuresome musicians of the day. His most important influence up to that point had been his teacher Nicolai Rimsky-Korsakov, but, as Stravinsky recalled: “My stay in Paris enabled me to become acquainted with several personalities of the musical world, such as Debussy, Ravel, Florent Schmitt, and Manuel de Falla, who were in Paris at the time. I remember that on the evening of [Firebird’s] premiere, Debussy came to find me and complimented me on my score. It was the beginning of our friendship, which remained cordial until the end of our days.” These new influences and Diaghilev’s continuing support were instrumental in Stravinsky’s forging of a new and original style, culminating just a few years later in his revolutionary ballet *Rite of Spring*.

The Firebird remained one of Stravinsky’s favorite pieces throughout his life, and he frequently programmed it in his appearances as a conductor—in a 1961 interview, he noted that he had conducted *Firebird* over a thousand times! His affection for this work is also shown by his willingness to tinker with it over the years. After completing the ballet score in 1910, he created three different reworkings of *Firebird*’s music: concert suites of 1910, 1919, and 1945. (Stravinsky in fact reworked all of his early works for the Ballet Russe in the 1940s, in part to renew his copyright.) The plot, taken from Russian folklore, is as follows: The Tsarevitch, Prince Ivan, is hunting the elusive Firebird, and during the night he wanders into a magical garden (*Introduction*). As he walks through the garden he sees the Firebird, a beautiful bird with dazzling plumage (*Prelude and Dance of the Firebird* and *Firebird Variations*). Ivan captures the Firebird, but agrees to let her go free, after taking one of her feathers as a trophy. At sunrise, Ivan meets thirteen princesses, who have come into the garden to dance and play with golden apples from the garden’s orchard. Ivan learns that the garden belongs to

the evil magician-king Kaschei, who has enchanted the princesses, and who has the ability to turn his enemies into stone. Ivan Tsarevich falls in love with one of the princesses, as the others swirl about him. All of the princesses dance a decidedly sexy round dance (*Rondo des princesses*). The prince vows to enter Kaschei's castle and free his beloved. As soon as he opens the castle gate, however, Kaschei and his crew of demons appear and capture Ivan in a furious battle (*Infernal Dance*). The Firebird suddenly appears and distracts Kaschei's monsters by dancing wildly among them. The Firebird reveals to Ivan the secret of Kaschei's immortality: an egg that contains Kaschei's soul. Ivan smashes the egg, and Kaschei immediately dies; and with him all of his enchantments. The Firebird dances a lovely *Berceuse*, gradually bringing to life all of the knights that Kaschei had frozen. The ballet closes with a triumphant *Finale*, and rejoicing by the prince and his princess.

The human characters in the ballet—Prince Ivan and the princesses—are often represented by tonal, diatonic melodies. In some cases, these are Russian folk tunes adapted by Stravinsky from a collection published by Rimsky-Korsakov. For example, the main theme of the *Rondo* is a Russian tune called *In the Garden*. For the supernatural characters—the Firebird, and Kaschei and his gang—Stravinsky created melodies based on odd, dissonant intervals (especially the tritone, or augmented fourth). While Stravinsky's music for *Firebird* contains much that Stravinsky learned from Rimsky-Korsakov, its focus on driving rhythms, its use of unusual and contrived scales, and its sometimes crashing dissonances herald a newer, much more radical style.

Indeed, over almost a century of performance in several different versions the music of *Firebird* has been a consistent favorite of audiences all over the world. The reasons for this popularity are not difficult to discern. Stravinsky followed the example of his teacher, Rimsky-Korsakov, in devising two kinds of music to help delineate the characters in the story, which is based on a well-known Russian folk legend. He used chromatically complex themes and intriguing rhythms for the "fantastic" characters such as the Firebird and King Kastchei (an ogre from the underworld), as opposed to simpler, folk-like tunes for the human protagonists (Ivan Tsarevitch, the young Princesses, et al). Incredibly, Stravinsky managed to equal and even surpass his teacher in creating opulent, glittering orchestral textures and vividly suggestive musical portraiture.

The reaction of the first audiences was so enthusiastic that Stravinsky lost no time in preparing excerpts that could be played on orchestral concerts. The original 1910 scoring was for a huge orchestra, which limited the number of possible performances due to costs and other practical considerations. Thus in 1919 he selected six of the most effective sections and rescored them for standard orchestra; it is this version that has become the most widely known.

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^Deceased

*Friend of Zoellner Arts Center who also made an endowment or capital gift of \$5,000 or more to Shine Forever: the Campaign for Lehigh

List complete as of March 28, 2007.

Errors or omissions should be brought to the attention of Colleen Griggs, Zoellner Development at 610-758-4294 or email colleengriggs99@lehigh.edu.

Lehigh University Music Department

2006 - 2007 Season

September

10 at 3 pm
17 at 3 pm
30 at 8 pm

Faculty Recital: Deborah Andrus, *clarinet* / Paul Rosenberg, *horn*
Faculty Recital: Debra Field, *soprano*: *Art songs of great opera masters*
Faculty Recital: Eugene Albulescu, *piano*: *Schumann's Carnaval*

October

1 at 2 pm
14 at 8 pm
28 at 8 pm

Junior Recital: Sara Lupson, *oboe*, Ben McGehee, *piano*
New York Jazz Repertory Orchestra: *Big Band Tribute: Basie, Lunceford, and Ellington*
LU Jazz Ensemble, Jazz Band, Jazz Combos

November

3, 4 at 8 pm
11 at 8 pm

LU Philharmonic and LU Choral Arts: *Carmina Burana*
LU Jazz Fusion: *Porgy and Bess*

December

2 at 8 pm
4 - 7 at 12 pm
9 at 8 pm
10 at 4 & 8 pm

LU Wind Ensemble: *Winds of the World*
Noon Recitals: *Solo performers and chamber groups*
LU Philharmonic Orchestra: *Bach, Beethoven, and Brahms*
LU Choral Arts: *Christmas Vespers* at Packer Chapel

January

27 at 8 pm

East Winds Quintet: *Quintets from England*

February

3 at 2 pm
11 at 3 pm
24 at 8 pm

LUVME (LU Very Modern Ensemble): *Dances and Fables for the Family*
LU Jazz Faculty: *CD Release Party*
LU Philharmonic Orchestra: *Unplugged II*

March

16 at 8 pm
24 at 8 pm

New York Jazz Repertory Orchestra: *Such Sweet Thunder*
LU Choir: *Life is a Cabaret*

April

13 at 8 pm
14 at 8 pm
15 at 3 pm
15 at 7 pm
16, 18 - 20, 12 pm
20, 21 at 8 pm
22 at 2 pm
22 at 4 pm
27, 28 at 8 pm
29 at 3 pm
30 at 8 pm

LU Jazz Ensemble, Jazz Band, Jazz Combos
New York Jazz Repertory Orchestra: *The Jazz Clarinet*
Symphonic Band
Junior Recital
Noon Recitals: *Solo performers and chamber groups*
LU Philharmonic Orchestra: *The French Connection*
Senior Recital: Sara Lupson, *oboe*
Senior Recital: Ben McGehee, *piano*
LU Choral Arts: *Twentieth-Century Classics: Fauré and Stravinsky*
LU Wind Ensemble: *Sunday in the Park*
LUVME: Works for orchestra by student composers

May

5 at 8 pm

Trio Lipatti: *Schubert and Arensky*